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Kleinhans

Superstar Cooled To Flashbulb Pop: That's Al Green

AL GREEN
Excess Success?

By DALE ANDERSON

It wasn't so long ago that the heavily critical crowds at Harlem's Apollo Theater were giving standing ovations to Al Green.

Of course that was before the 25-year-old soul singer from Michigan by way of Forrest City, Ark., became virtually everyone's Best New Vocalist of 1972. He's a superstar now and that's cooled him out.

His nearly full-house first show in Kleinhans Music Hall Sunday night wasn't a soul-satisfying bonfire of a performance at all. It was more like a flashbulb — one blinding realization and then spots in your eyes.

Sure, there was that one incredible rush when he first came on, throwing long-stemmed roses to those fans who'd jammed the front aisles. The teenyboppers screamed.

And he looked so . . . well, nice. That bluish suit with the yellow stripes, the yellow shirt and bright Hawaiian tie, the yellow boots the very model of a hip junior executive.

* * *

HIS FIRST number was a lengthy workout which started him on the straight-ahead soft end of his range and ran on out to the cooing and shouting of his masterful heavy side.

His second tune went much the same way. So did the third, the fourth, the fifth. Boredom. The same boredom that strikes you midway through his hit, "Let's Stay Together."

The 10-member Enterprise Band (four horns) provided him a plush and comfortable setting. All done in about 50 minutes, everyone saving time and energy for the sold-out second show. It couldn't have been that much better.

Green's a teddy bear, a non-showman, apparently no longer willing to dip into that spicebox of soul strutting and sexuality. Which may appeal to anyone who's tired of that macho pose. Could this be another case of the Roberta Flack syndrome?

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IN CONTRAST was the lead-off vocal trio, The Main Ingredient, which had a hit last fall with "Everybody Plays the Fool." They knew which stops and dips and flashes would thrill the screamers, and they played them for all they were worth.

Vocally tight, backed by a thoroughly competent four-piece band, they mostly re-created their recorded sound, smooth ballads and mid-tempo things, drawing out a few endings.

Things the show could have done without were emcee Don Allen Jr.'s introduction of two fellow WBLK deejays and the comedian, black guy from Chicago named Herb Tupert, who touched all the usual comedy topics with all the usual insight. He was on for 20 long minutes.

At the Rivoli

Blue Oyster Cult Plays Pure Rock, And It's Great

By BILLY ALTMAN

The Blue Oyster Cult roared into the old Rivoli Theater Sunday night, and though there were only a few hundred people on hand for the first rock concert in the old movie house, I doubt that those there will ever forget this show. It was one of the finest performances I've seen any band give, anywhere or anytime.

The Cult play straight-ahead rock and roll with no holds barred. They are led by ex rock critic Sandy Pearlman and Richard Meltzer (he of the famous "tongue" theory of rock) writes songs for them. The band's "concept" is to incorporate and fuse all of the best of the last 10 years of rock. But what emerges is a sound all its own, and a style virtually unequalled in all of rockdom.

* * *

EACH MEMBER of the band seems to embody the essence of his respective position. Lead singer Eric Bloom dresses in leather, wears sunglasses and points menacingly at the audience as he brandishes his chains. Lead guitarist Buck Dharma plays as fast as I've ever seen anyone play, and his solos are fierce, yet strangely melodic and well thought out.

The Bouchard brothers, Albert and Joe, handle the rhythm section perfectly. Little Albert drums with confidence and cool, and Joe is appropriately heavy, but never obtrusive, on bass. And handy man Alan Lanier is the band's secret weapon on second guitar and science-fiction organ.

* * *

THEIR SET included the very best songs of their first album (a new one is due any day now). "Transmaniacon MC" tells the story of Altamont from the Hell's Angels point of view, and the main riff of the song sounds more like motorcycles revving than bikes do. "Buck's Boogie" is Buck's instrumental workout, lightning fast and overpowering all.

"Cities on Flame with Rock and Roll," sung by Albert, could very well be the rock anthem of the decade, with visions of skyscrapers crumbling and steel melting under the sheer force of rock music.

And their encore is the only song that could possibly end a show like theirs, Steppenwolf's "Born to be Wild." It all ends in an electric overload and a swirl of smoke, with Buck and Eric dueling with their guitars.

My ears are still ringing as I write this, but if I'm deaf for a week, I don't care. The Blue Oyster Cult mowed me down with their bulldozers of sound, and I love it.

Philharmonic at the Studio

Concertmaster and Winds Dare Difficult Program

By JOHN DWYER

This was certainly different, a Philharmonic chamber orchestra of wind instruments and one of the least-heard concertos of the half-century, featuring concertmaster Charles Haupt.

It was probably too different for expectations of a really large attendance. The hard-core chamber audience was pretty much on its own for this final "Philharmonic at the Studio" series concert on Sunday afternoon in the Studio Arena Theater.

The program under Melvin Strauss presented concertmaster Haupt in the Concerto for Violin and Wind Band Op. 12 by Kurt Weill. Maestro Strauss added the Stravinsky Symphonies of Wind Instruments and the Mozart Serenade K361 in B Flat for Wind Instruments.

This is an important series in an excellent downtown playhouse, and it's quite neglectful not to furnish prospective chamber-music devotees, and dedicated ones—as well, with program notes.

* * *

IT WOULD have been illuminating for them to be told, for instance, that the Kurt Weill who wrote the best-selling "September Song" and "Mack the Knife" also revolutionized German opera.

That he was the pupil, astoundingly enough, of Ferrucio Busoni, the exalted Bach scholar. That Weill wrote big, serious orchestra and choral works almost no American audiences have heard. That he fled Nazi Germany in 1935 and died in New York in 1950.

Woodwinds in the Weill work are augmented by horn pair, trumpet, bass viols, a percussionist in vital antiphonies on xylophone, and a tympanist.

Violinist Haupt had made a deep study of the Weill concerto, not only of its complexity and difficult figurations but also the dark melancholy and sardonic jest, the feeling of acrid self-caricaure and grotesquerie so strong in German-based art of the earlier century.

* * *

HE PLAYED with authority and handled the quasi-cadenza passages very well, against the intentionally acerbic and mocking trumpet, another Weill travesty.

Informative notes also could have told us that the 1920 Stravinsky Symphonies for Wind Instruments mourned the death of Debussy, and is part of Stravinsky's long Cult of Death mystique.

That its murky chorale and mordant austerity, its halting and fragmented rhythms have been taken for bad performance or morbid composition by audiences from the disastrous Queen's Hall performance under Koussevitzky to now. And by many players, as well.

* * *

THIS WAS a nervy offering, then, somewhat loose and with some debatable intonation. But as in the Weill it demonstrated that these Philharmonic players have a grasp of odd and involute styles, and do not intend to rely on universal endearment for their programming.

The Mozart Serenade, that gifted sublimation of the German band, loses me here and there under the best conditions, for all its gifted writing and charm.

Heresy, of course, since it's accounted one of the elevated Mozart works by some of the best critical minds. It plodded and dipped a little, here, but a good deal of it was all right.

I do think, however, that next season they ought to lure the audience with strings and classics and piquant features, and educate them later. It's not crowd-building to do it the other way around.

Amherst Symphony

'Americana' Theme Contrasted by Bit Of French Whimsy

By HERMAN TROTTER

Huge sketches, rear stage, of Washington, Lincoln and Uncle Sam with broad separator stripes in patriotic colors told us before we heard a note that the theme of Sunday evening's Amherst Symphony Orchestra concert was to be "Americana."

Amherst Central Junior High was the place, Joseph Wincenc the conductor, and Deborah Erftenbeck, young area pianist now on a teaching fellowship at North Texas State University, was the featured soloist.

To open proceedings, Mr. Wincenc had kept the predominantly bouncy rhythms of Copland's "An Outdoor Overture" going along at a brisk pace and the scoring for brass was handled well.

For the major work of the evening, however, France nudged America aside, Miss Erftenbeck choosing to play the Poulenc Piano Concerto.

Up to the last movement it's rather straightforward going for the soloist. For long stretches the piano is treated as an orchestral member than a solo instrument. Here, Miss Erftenbeck seemed to have a good grasp of the Poulenc idiom, and when the piano was given more prominence in the last movement she played with rhythmic freedom.

Quite honestly, I loved it as pure music. But it is not a good virtuoso vehicle, and it didn't allow Miss Erftenbeck much of a display of her artistry.

Movies Theater Music

MOVIES

ACROSS 110th ST. — 2:10, 5:30, 9:30 PM; Second Feature: COTTON COMES TO HARLEM—12:35, 4, 7:40 PM at PENTHOUSE.
BLACK GUNN — noon, 3:20, 6:45, 10 PM; Second Feature: BUCK & THE PREACHER—1:35, 5, 8:20 PM at BUFFALO.
CABARET—2:15, 4:30, 7, 9:15 PM at NORTH PARK.
A CLOCKWORK ORANGE—12:30, 5:05, 9:40 PM; Second Feature: ROSEMARY'S BABY—2:45, 7:20 PM at CINEMA.
CRIES AND WHISPERS—7, 8:40, 10:15 PM at MAPLE FOREST ONE.
DELIVERANCE—2:20, 4:55, 7:25, 9:55 PM; Second Feature: THE WORLD'S GREATEST ATHLETE—11 AM, 1 PM at EASTERN HILLS CINEMA TWO, AT HOLIDAY FOUR, 2, 4, 6, 8, 10 PM.
THE EMIGRANTS—7, 9:40 PM at MAPLE FOREST TWO.
FELLINI'S ROMA—7:20, 9:30 PM at AMHERST.
FIDDLER ON THE ROOF—2, 5:15, 8:30 PM at KENSINGTON.
THE FRENCH CONNECTION — 7:30 PM; Second Feature: M.A.S.H. — 9:15 PM at STAR—TONAWANDA. At BACKSTAGE, 2:30, 5:55, 9:20 PM; Second Feature: THE HOT ROCK — 4:10, 7:35 PM.
THE GETAWAY—2, 4:30, 7, 9:30 PM at HOLIDAY SIX, AT BOULEVARD CINEMA ONE, 2, 4:50, 7:20, 9:55 PM.
THE HEARTBREAK KID—7:30, 9:30 PM at EVANS, AT HOLIDAY FIVE, 2, 4, 6, 8, 10 PM.
JOE KIDD—7, 10:15 PM; Second Feature: PLAY MISTY FOR ME—8:30 PM at SHOWPLACE.
LADY SINGS THE BLUES—2, 4:30, 7, 9:30 PM at HOLIDAY THREE.
POSEIDON ADVENTURE—2, 4:05, 6:15, 8:15, 10:20 PM at HOLIDAY TWO.
SAVE THE TIGER—2, 4, 6, 8, 10 PM at HOLIDAY ONE.
SNOWBALL EXPRESS — 1, 3, 7, 9 PM at RIVIERA.
SOUNDER—2, 4:50, 7:15, 9:35 PM at BOULEVARD CINEMA TWO and SENECA MALL CINEMA ONE. At CENTER, 12:30, 2:25, 4:20, 6:15, 8:10, 10:05 PM.
THE TRAIN ROBBERS — 2, 4:05, 5:55, 7:30, 9:15 PM at PLAZA NORTH. At SENECA MALL CINEMA TWO, 2, 4, 5:55, 7:50, 9:50 PM.
VANISHING WILDERNESS — 7, 9:15 PM at BAILEY.
THE WORLD'S GREATEST ATHLETE—9 AM, 11 AM, 1, 3, 5, 7, 9 PM at COLVIN. At EASTERN HILLS CINEMA ONE, 10 AM, noon, 2, 4, 5:55, 7:20, 9:30 PM. At TOWNE, 9:15 AM, 11:15 AM, 1:15, 3:15, 5:15, 7:15, 9:15 PM.

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BUTTERFLIES ARE FREE, comedy, 8:15, MISTER ANTHONY'S.
WHO'S GOT HIS OWN, drama, 8:30, BLACK DRAMA WORKSHOP.
THE FANTASTICKS, musical, 8:30, COURTYARD THEATER.

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